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larly the unsyncopated forms of this word; the form *synne* perhaps looks back to a time when the syncopated forms were still written." The remark may be applied to *gumcystum* as a syncopated form of *gumcystgum* or *gumcystigum*.

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### THE AUTHORSHIP OF *Gorboduc*

Dangerous as it is to decide matters of literary authorship on internal evidence, it may at times be tried, especially if the period be one where literary language, not being the possession of the many, was more likely to bear the imprint of the few.

The argument of those critics who refuse to admit the joint authorship of Norton and Sackville is weak enough, in fact it is hardly more than a negation against contemporary evidence unimpeached at the time. Basing their claim, just as Warton did, on "the force of internal evidence," none of his followers could fairly challenge the methods by which F. Koch, Miss Toulmin Smith, and Mr. H. A. Watt have tried (the men with more zeal than the woman) to support the printer's assertion (see *Gorboduc; or Ferrex and Porrex*, by H. A. Watt, Madison, Wisconsin, 1910, Chapter v and bibliography).

It may be that a minuter examination than has thus far been made would bring to light more internal evidence in favor of a, if not of the joint authorship.

Whilst re-reading the play a short time ago, some peculiarities struck me, which at first had entirely escaped my attention. The chief one is certain *tripartition* in the sense and in the sound of a number of lines. It is surprising that, so far as I know, attention should not yet have been called to this point. In a drama which Sidney praised for "clyming to the height of Seneca his stile" it would seem natural to look for traces of the well-known rhetorical *trikolon*.<sup>1</sup> I shall only quote the most convincing lines. (The quotations are from J. W. Cunliffe's *Early English Classical Tragedies*, Oxford, 1912).

- I, 1. Murders, / mischiefe, / or ciuill sword at length (62)
- I, 2. To me / and myne, / and to your natie lande (28)
- For you, / for yours, / and for our natie lande (40)
- Whose honours, / goods / and lyues are all auowed
- To serue, / to ayde, / and to defende your grace (44-45)
- For kinges, / for kingdomes, / and for common weales (48)
- And thinke it good for me, / for them, / for you (70)

<sup>1</sup> Cf. Norden, *Die antike Kunstprosa*, I, 289 ff.).

Their rule, / their virtues, / and their noble deedes (96)  
 Your eye, / your counsell, / and the grave regarde (110)  
 I thinke not good for you, / for them, / for us (160)  
 Ne kinde, / ne reason, / ne good ordre beares (204)  
 This fire shall waste their loue, / their liues, / their land  
 (295)

II, 1. In flowing wealth, / in honour / and in force (42)  
 Is armed with force / with wealth, / and kingly state (63)  
 Their landes, / their liues / and honours in your cause (113)  
 Amid your frendes, / your vassalles / and your strength (136)  
 Your fathers death, / your brothers / and your owne (166)  
 The prince, / the people, / the diuided land (213)

II, 2. Of horse, / of armour, / and of weapon there (7)

III, 1. This flame will wast your sonnes, / your land, / & you (41)  
 The reuerence of your honour, / age, / and state (46)

While yet your lyfe, / your wisdom, / and your power (115)

Chorus III. The dead black streames of mourning, / plaints / & woe (21)

Examining the last two acts, in all fairness I can find only two, or maybe three, lines as distinctly tripartite as those quoted above:

Ruthelesse, / vnkinde, / monster of natures worke (IV, 1, 71)

To ruine of the realme, / them selues / and all (IV, 2, 63)

These ciuil warres, / these murders / & these wrongs (V, 2, 275)

This gives three lines against twenty-two, although the last two acts are longer than the average.

Again internal evidence would seem to show a difference between the first three and the last two acts. Again the test would fail to reveal in the last part peculiarities not found in the other published work of their assumed author, there being no strikingly tripartite lines in Sackville's contributions to the *Mirroure for Magistrates*.

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#### COLLINS AND THOMSON—A SUGGESTION

In view of the friendship between Collins and Thomson, the following passages, by way of comparison, are interesting and suggestive. The first, from the *Popular Superstitions*, relates to a "luckless swain" who was led to his death "in the dank, dark fen" by Will-O'-The-Wisp (Stanza VIII, 121-125):

For him, in vain, his anxious wife shall wait,  
 Or wander forth to meet him on his way;  
 For him, in vain, at to-fall of the day,  
 His babes shall linger at th' enclosing gate.  
 Ah, ne'er shall he return.

The second, from *Winter*, relates to a "swain disastered" who meets his death in a snowstorm (311-317):

In vain for him the officious wife prepares  
 The fire fair-blazing, and the vestment warm;